

# AUSTRALIAN GARDEN HISTORY

JOURNAL OF THE AUSTRALIAN GARDEN HISTORY SOCIETY

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## THE RESTORATION OF THE GARDEN AT CALTHORPES' HOUSE — AN EXERCISE IN RESTRAINT

A visit to Calthorpes' House is quite an experience. One has to abandon all preconceptions about museum houses and accept a contradiction — that here the ordinary has become extraordinary. Now owned by the ACT Government and open to the public, this brick bungalow built by Harry and Dell Calthorpe in Canberra's Mugga Way in 1927 is virtually unchanged. Many of the furnishings were bought in a grand shopping spree at Beard Watson's emporium in Sydney, and they reflect the popular taste of the day. Their survival through decades of changing fashions indicates the family's satisfaction with their original purchases, and also a particularly high standard of housekeeping practices.

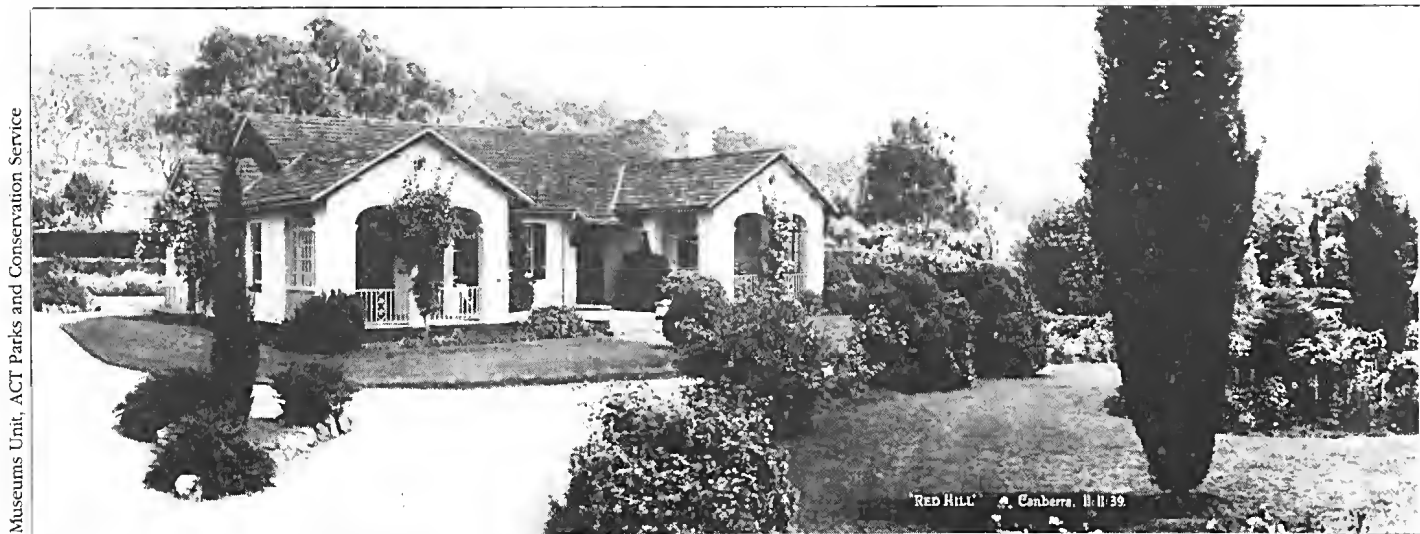
In concept the garden mirrors the house. Suggestions for its layout were included in the house plans (prepared in 1926 by the Melbourne firm of Oakley and Parkes who designed a number of early Canberra houses) — the semicircular driveway and the division of the garden into discrete compartments are typical of the suburban ideal of the day. The front garden (the public face) with its striking plantings of conifers is cleverly designed to appear symmetrical; the more private shrubbery at the side of the house is defined by euonymous and privet hedges; while the orchard, vegetable gardens, clothes line, wood shed and garage are placed out of sight at the back. Just as the house continued to meet the family's needs, the garden continued to please. Although Mrs Calthorpe spent thirty years in the house as a widow and

the level of maintenance declined until only the beds close to the house were tended, the rest of the garden, although heavily overgrown, still retained its original form.

Before the decision to purchase the property was made a conservation plan was prepared, and it became increasingly obvious that there was a great deal of available evidence about all aspects of the house. This was also true of the garden; the evidence was oral (from both the Calthorpe daughters Del and Dawn), photographic (family 'snaps' showing a great deal of garden detail), and physical (a consultant crawled underneath spectacularly prickly pyracantha to find the hidden edges of beds).

It was decided that the garden should reflect its most significant period — mature, as in the panoramic 1939 photograph below, and to be well, but not fussily, maintained. No material is introduced into the garden without evidence — so spring and summer plantings remain the same each year and in winter beds are dug over and mulched. Any temptation to 'improve' the garden has been strongly resisted — it never was and I hope never will be, a specialist garden immaculately presented. To maintain the subtle balance between precious and tidy, homely and lazy, presents an ongoing challenge — the pursuit of the typical rather than the excellent.

*Elaine Lawson*



Museums Unit, ACT Parks and Conservation Service

## Gardens between the Wars

Gardens from the period between the close of the First World War (1918) and the commencement of the Second World War (1939) have only recently come under the scrutiny of historians. For many, they were gardens of childhood and for others, too recent to attract any critical attention. With the opening of Calthorpe's House in Canberra, the public has the opportunity to observe a typical suburban garden of the period, tended — as Elaine Lawson notes — 'to maintain the subtle balance between precious and tidy, homely and lazy'. Diane Routt's leading article helps place Calthorpe's garden in context and should give readers an insight into common design features of the period. (Calthorpe's House is regularly open for inspection, for bookings and information telephone (06) 295 1945.) Helen Proudfoot's article meanwhile draws our attention to one of the most significant interwar public gardens, Hyde Park in Sydney. Although set aside as early as 1810, the landscape we appreciate today is a product of the late 1920s. The Hyde Park competition assessor's report of 1927 (reproduced here with permission of the Council of the City of Sydney) again provides the context against which the design of Hyde Park should be judged. The City of Sydney should be congratulated for preparing a master plan (for which Helen Proudfoot contributed the historical background) which respects the essential features of Norman Weekes' 1927 design.

*Richard Aitken and Georgina Whitehead*

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history — horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

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## AGHS New Zealand Tour, Autumn 1991

Plans are in hand for a special AGHS Autumn Garden Tour to New Zealand next year. The tour will be for 16 days and will cover both the North and South Islands. It will be a fully conducted tour with experienced guides and will include many private places in addition to the well known public and National Trust gardens. The tour will be in April and the cost, about \$3000 per person (twin share basis), will include air fares to and from New Zealand, deluxe coach travel, quality accommodation, and most meals. It is anticipated that members will be able to travel from either Sydney or Melbourne to Christchurch with return from Auckland.

Anyone who has seen *Garden Heritage of New Zealand* by Mary Burnard or copies of the *New Zealand Gardener* will know that there is an abundance of splendid gardens in that country.

Expressions of interest are sought from members to ensure that numbers will be sufficient to carry out the tour at this cost. These are to be addressed to John Morris, 13 Simmons Street, Balmain, NSW, 2041. Telephone (02) 810 2565. Fax (02) 818 1206.

## Annual General Meeting

Members are notified that the Annual General Meeting of the Australian Garden History Society Incorporated will be held on Sunday 14 October 1990 at the Lake Hume Resort as part of the 1990 conference. All members are invited to attend the AGM following which Juliet Ramsay, consultant to the Australian Heritage Commission, will speak about her work on garden conservation with the AHC. The agenda for the AGM is as follows:

- 1 Apologies
- 2 Minutes of 1989 AGM
- 3 Chairman's report
- 4 Treasurer's report and accounts
- 5 Membership
- 6 Election: National Management Committee
- 7 Further business

## AGHS Conference update, 12-14 October 1990

The closing date for conference bookings is rapidly approaching. There are still a few places left but members should book promptly to avoid disappointment. Registration form available from AGHS office, (03) 650 5043

## National Management Committee report — 21 August 1990

- Membership currently approximately 1300 but 2000 required to satisfactorily cover costs of journal, membership renewals and national office costs. Membership drive essential: *please seek new members*.
- Society is seeking tax-exempt status as a conservation and educational body.
- Special meeting of National Management Committee and Branch office bearers to be held at AGM, 12 October 1990 to discuss future procedures, both management and financial.
- Additional advertising being sought for journal.
- Society insurances are being reviewed and updated.

# DOMESTIC INTERWARS GARDENS

Although the period between the World Wars was a time when gardening became the pastime of ordinary Australians, the gardens they created are often difficult for us to find today, and they have not been the object of serious study.

Before we can find interwars gardens we need to know what to look for and where to look for it. I have been looking for interwars gardens for several years. The following account of the characteristics and chronology of interwars gardens and some of the factors that affected their development is based on my reading of popular Australian gardening magazines and handbooks published between 1918 and 1940. From contemporary advice and instructions for making a garden and descriptions and illustrations of completed gardens I have mentally constructed an ideal garden which has helped me to recognise the real thing when I have encountered it.

Interwars gardens exhibited a diversity of sizes, layouts, plantings and other features, but the small-scale suburban garden may perhaps be taken as typical. The small suburban garden was a new phenomenon after World War I. Houses before the war had been primarily (but not exclusively) of two kinds. Rows of terraces and semi-detached cottages with small front gardens and limited space in back filled inner city areas. Larger — often much larger — houses in the city or early suburbs were set in large grounds with ample space for work and leisure activities. Clothes drying grounds, tool sheds and work rooms, garages and other vehicle storage, children's play areas, orchards, vegetable gardens, ornamental lawns, decorative trees and spacious flower gardens all might find a place within the boundaries of a large suburban block of land. But after the War five- and six-room houses were built on blocks averaging 50 by 150 feet, and each suburban block offered the opportunity for a new garden as well as a new house.

The limited size and scope of terrace and cottage gardens were less interesting to the new suburban gardeners than the large pre-war gardens they wanted: ornamental lawns, trees and flowers in front, and garages, sheds, play areas, vegetables and fruit trees at the backs of their new houses.

Small suburban gardens were planned and maintained by their owners rather than by the trained professionals and workers who had looked after the gardens attached to large houses. Publications began to appear intended to help new gardeners with their newly assumed gardening duties. New books, magazines and catalogues — as well as advertisements in already established publications — directed home gardeners to available seeds, plants, fertilisers, sprays, tools and other equipment.

But these new gardeners needed more than materials with which to create their gardens. Basic instruction in the planning, construction and maintenance of home gardens soon appeared. Horticulture had once been the focus of garden magazines and associations, but following World War I increasing space was given to the actual work of gardening. The 18th edition of Brunning's *Australian Gardener* (1916) had opened with a large

section on 'The Flower Garden and Pleasure Grounds', addressed primarily to full-time gardeners overseeing large residential gardens. A basic knowledge of the practical procedures required for gardening work was taken for granted, and much of the book dealt with the particularities of plants for ornamental and vegetable gardens. The 20th edition of the same book, published in 1924, on the other hand, claimed to have been 'written wholly and solely for the Home Gardener'. It opens with a section entitled 'The Ethics of Gardening' in which basic garden elements, procedures and equipment are introduced and explained to the uninitiated: soil, manures and other fertilisers, drainage, trenching, mulching, transplanting, spraying, watering, and garden tools. A glossary of 'Some common gardening terms' completes the section. Only when the techniques, tools and terminology are set straight are the plants that make up the vegetable, fruit and flower gardens discussed.

The new version of the *Australian Gardener* took up ornamental flower gardens only after the more serious business of vegetable and fruit gardens had been dealt with. But in practice most home gardeners seem to have reversed the order of priorities. Having mastered the ethics of gardening, they skipped to the flower garden at the back of the book. Front gardens were planted to

*Cover illustration from E.E. Pescott's Gardening in Australia, published in 1926*

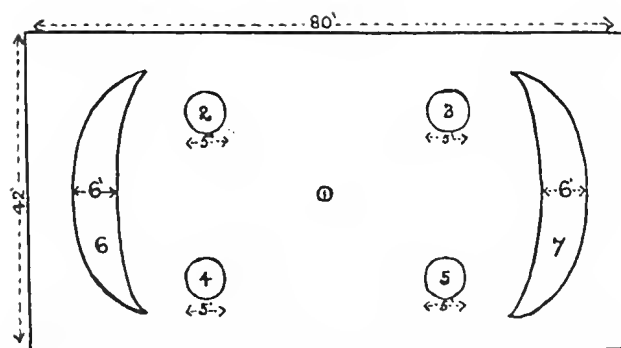


show off the house to greatest advantage, while back gardens were often functional but casual areas safely hidden from public view.

The first interwars suburban front gardens displayed some of the conventional characteristics of Federation-style gardens. A winding or circular path led from the street to the front door with a line of standard roses in a bed following the curve of the path. Curved floral borders hugged the foundations of the house and the interior boundaries of the front garden. A lawn of buffalo or couch grass was punctuated by one or several ornamental flower beds in geometric shapes. Wire mesh fences and gates in ornamental scroll designs that changed little between 1910 and 1935 defined the boundary of the suburban block while permitting maximum visibility of both house and garden.

Gardens of this sort were modest and neat. Each treasured item — plant or manufactured ornament — was clearly displayed and required considerable attention to retain its desired appearance. Like parlour furniture and ornaments which required frequent dusting, polishing and cleaning, the flower beds required frequent weeding, the roses required frequent pruning and feeding, the lawn required frequent cutting and the whole garden required frequent watering. The colourful display of annuals in the ornamental beds and borders had to be replaced regularly with new plants appropriate to the season, and space had to be made for newly

Cover illustration from *Brunning's Australian Gardener*, 20th edition, 1924



1. Specimen Palm or *Cupressus Lawsoniana aurea*. 2. Bed of Phlox. 3. Petunia, Royal Blue, edged Rosy Morn. 4. Antirrhinum, Black Prince and Daphne. 5. Asters, edged dwarf Ageratum. 6. Roses or Chrysanthemums. 7. Ornamental Shrubs or Dahlias.

W.R. Warner's 'suggestion for the beautification of rectangular plot' which appeared in the December 1925 issue of the *Garden Lover* shows the layout for a front garden with a specimen palm flanked by small circular beds of phlox, petunias, snapdragons and large crescents of 'roses or chrysanthemums' and 'ornamental shrubs or dahlias'

available plants.

Interwars gardens of this type are shown on the covers of two of the most popular garden manuals of the period, the 20th edition of *Australian Gardener* and Pescott's *Gardening in Australia*, published in 1926 — as well as in numerous illustrations in magazines and advertisements. They quickly became part of the representation of the ideal small home of the period.

In spite of the high degree of maintenance required, gardens of this type were very suitable for amateurs. Once established, little heavy work was required. Most of the plants were small and inexpensive, easily transportable by hand from the local nursery. Concentration on annuals allowed home gardeners to take advantage of newly developed and widely advertised flowers, which they used as colour accents in gardens intended to show off their houses and attract the attention of passers-by. Selecting new plants and looking after them were only two of the many pleasures offered by these small owner-designed and owner-maintained suburban gardens.

Garden journals described an endless stream of satisfying activities. Besides advice on selecting new plants for the front garden they contained handyperson projects for constructing paths and driveways, ponds for fish and flowers, permanent edges for bed and borders, seats and benches, sheds and potting houses, pots and small statuary to make or buy. Concrete was a favoured material for these projects as it was inexpensive, easy to use by oneself, and available either plain or in a choice of colours.

Indeed, by the mid-1920s coloured concrete paths became a focus of critical attention in the garden journals along with other of the more prominent design features derived from larger scale Federation-style gardens. By 1925 there appears to have been some conscious recognition of the small suburban garden as a new kind of garden that should exist in its own right and with its own style. Uncongenial elements were identified as 'inappropriate', not so much for all residential or suburban gardens as for gardens of a particular size. Curving paths took up too much space in the front

garden of a small house complained W. Warner, nurseryman, of Camberwell: 'You may have noticed that nearly all gardens have the same standardised winding path, no matter how varied the architectural features of the house may be...A straight path would be far more in keeping...than the usual wiggly one, yet the latter is invariably put down.'

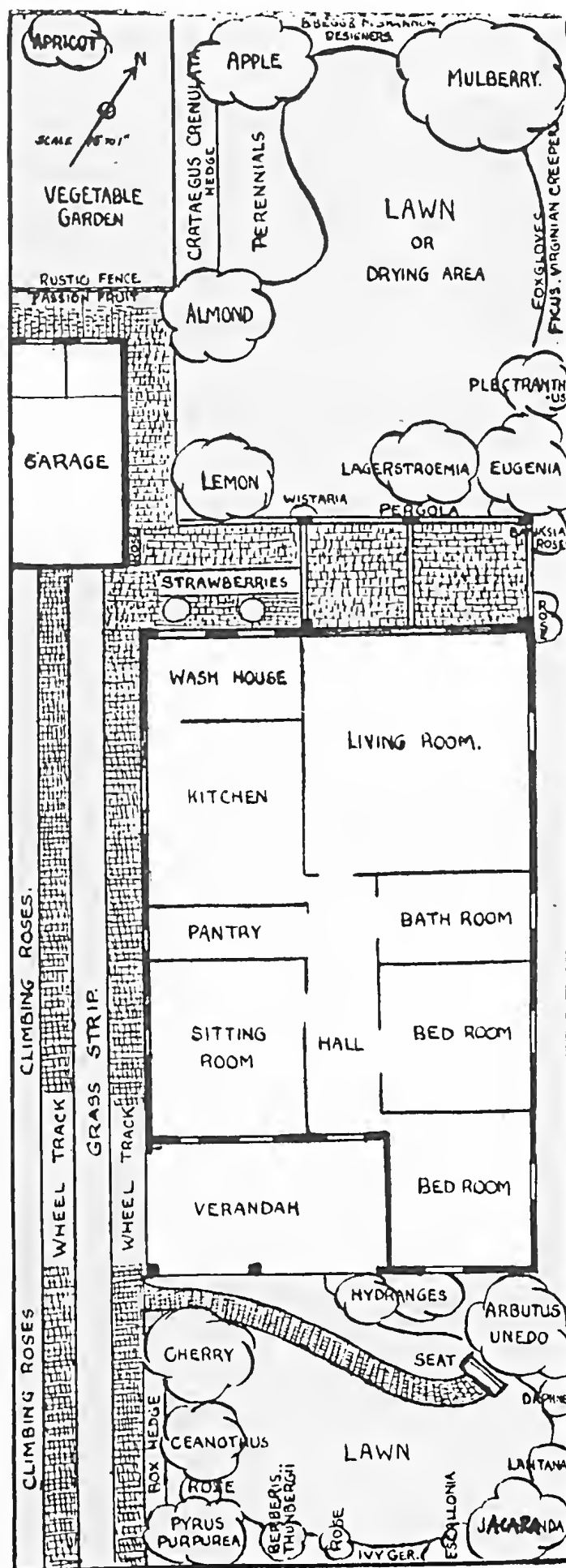
Floral beds set into the front lawn came in for considerable criticism as well. The profusion of bright, clashing colours offended the taste of some critics, and the interruption of the lawn by flower beds, roses or ornamental trees came to be seen as inartistic, clumsy and a great deal of trouble. 'One sees a garden spoiled by being cut up with too many small fancy beds which are a great source of trouble and worry, and only cause aching backs,' wrote H. Brunn of the Ormond Plant Farm — but unable to give up the floral bed completely, he still counselled that a 'weeping standard [rose] makes a fine central piece.'

By this time (the mid-1920s) a conventional front garden was easy for an inexperienced gardener to put together. Plants were arranged in the garden in the same way that furniture was arranged in the house: most things clung to the edges, with a few isolated objects in the centre of the space. In an indoor room used by several people arrangements of this sort are influenced by the need for clear pathways between pieces of furniture. But a front garden is seldom used by many people. Tending plants and picking flowers tend not to draw large crowds. Suburban gardens, then as now, were looked at more than walked through, and although they were usually tidy and colourful they were not always terribly interesting.

Home and garden magazines attempted to remedy the problem of the boring garden with short articles on planning and design. Schematic plans were printed. Early plans often showed only parts of the garden in simple geometric layouts for flower planting, but later diagrams included the whole house on its block: front garden, back garden, driveway and work areas. Messrs. Begg and Shannon supplied plans for small gardens to the *Garden Lover* almost monthly from 1929, and their four-part series of 'Gardens for semi-detached houses' from 1930 was repeated without change in 1936-7. Edna Walling had begun writing and providing plans for the *Australian Home Beautiful* even earlier, although many of her plans were for large suburban and rural gardens she had designed for well-known clients rather than suggestions for laying out small suburban gardens.

The emphasis on garden planning and design in the later 1920s was partly a symptom of a developing rivalry between those professions engaged in designing and building houses and gardens. Architects, builders, landscape architects, landscape gardeners and ordinary professional gardeners sought to extend their businesses by offering their services to owners of small houses and

*Begg and Shannon's plan for 50 by 144 ft suburban block offers brick paving and a garden seat in place of the common 'row' of standard Roses each side of the concrete front path'. The Garden Lover, August 1928*





*This house and garden would not seem out of place in Australian suburbs today. It was used in an advertisement for Herbert F. Adams, builder and designer in the June 1929 Australian Home Beautiful*

gardens. Discussions in the pages of popular magazines of the desirability of matching the garden to the house often also argued the need for professionals to do what had been done only a few years before by amateurs. Landscape architects advised putting the work in the hands of a landscape architect, while architects offered plans for house and garden together, emphasising the idea that a domestic garden should be conceived of architecturally, with trees, shrubs and smaller plants providing the structure of outdoor rooms.

John Berry, writing in the *Home* for a more affluent audience than read the *Garden Lover* and *Australian Home Beautiful*, contrasted the amateur and professionally designed gardens: 'Tortuous, narrow, red paths, cutting through small lawns and trim flower beds of various shapes, patterns and inharmonious blendings, there are in plenty, but a simple, restful, well-thought scheme rarely presents itself, for not only should a garden be carefully built up but its texture and colour must also be brought into unison, both in relation to its own parts, and also with the surroundings and the house.' An amateur might build a garden up carefully — but bringing texture and colour into unison in relation to its own parts and the surroundings...and the house? Surely that was a job for an expert.

In place of the flat beds of the ordinary suburban garden Berry suggested that 'A garden, for its better display should be built up on the principle of having its smaller plants and annuals in the foreground, low flowering and ornamental shrubs immediately behind and, if the garden be large enough, larger trees as a background.' These principles resulted in a front garden quite different from the open Federation-influenced garden of the early 1920s. And, in fact, the development of a more enclosed suburban garden was perhaps the most significant outcome of the involvement of design professionals in the latter half of the interwars period.

Professor E. G. Waterhouse, whose own Sydney house 'Eryldene' with its 1920s garden is an example of house and garden designed as a unit, fulsomely endorsed the professional approach in an article entitled 'Gardening as

an Interpretative Art' in the *Home* magazine. 'For all that we hold precious we rightly endeavour to provide a setting. The garden exists for the home, and is rightly set out and planned in relation to the house. And it is rarely fully expressive unless fittingly enclosed.'

Enclosed gardens contained more trees and shrubs than earlier interwars gardens and fewer garish flowers. They tended to be greener gardens, with uninterrupted lawns and tasteful, muted colour schemes. Wide herbaceous borders were made up of a few harmonising colours; wildflowers and native plants found places of their own. In contrast to the earlier emphasis on individual specimen plants, enclosed gardens avoided isolated plants in favour of walls of trees and shrubs and closely planted perennials spilling over each other, similar in effect to the built-in cabinets, sinks and stoves that were replacing separate pieces of furniture in the kitchens of the day.

Concrete seldom found a place in enclosed and professionally designed gardens. Bricks were acceptable, especially when laid without mortar. But stone was preferred for paths, walls and ornaments — and not only by Edna Walling. Begg and Shannon's monthly plans for modest suburban gardens often indicated that their paths too were to be made of stone or brick.

In my search for interwars gardens I have uncovered an abstraction: a typical garden form rather than any intact gardens. There may, in fact, be few intact survivors, for domestic gardens are strongly affected by the winds of change. Changing styles and fashions in architecture as well as garden design encourage alteration or even the total replacement of out-of-fashion gardens. But developments on a smaller scale also have an impact on the garden's appearance. New plants, new ornamental features and new garden equipment all encourage home gardeners to modify and improve already established gardens.

The gardens I have seen that survive from the interwars period are often the early amateur gardens rather than the more stylish products of professional influence. And they survive for some of the very reasons for which they were criticised. The concrete paths and borders proved too much of a chore to remove, whereas fashionable plants were easily dug up and replaced by new fashions.

If you look carefully around the suburbs you may spot beds of roses and brightly coloured annuals restrained behind solid concrete edges, underneath the front windows, along the boundaries of the front garden. An ornamental tree or even a standard rose may be growing within a concrete circle in the centre of a small lawn, all clearly visible over a low edge or wall or through a wire mesh fence. And if you don't find an actual survivor you will surely see gardens modelled on the same plan, pleasant and colourful gardens easy for amateur gardeners to make and maintain, offering tidy, modest ornament to small houses and and a not always terribly exciting pleasure to passers-by.

*Diane Halas Routt*

# HYDE PARK, SYDNEY

## The 1927 Remodelling Competition

Hyde Park has always held a special place in the affections of Sydney people. It is their best known and most intensively used park, and has been given this role by succeeding generations of Sydneysiders from the year 1810 when it was formally defined.

To many people Hyde Park represents the epitome of Sydney; sunshine and deep shade and the sparkle of water, colourful summer clothes, families having lunch on the grass, people moving about. It is centred upon a great shaded promenade under the magnificent *Hillii* fig trees. Dense and lacy, these trees have grown tall in their environment here, and now dominate the planting and the design. A climax at each end of the park is provided by the two major monuments of the Archibald Fountain at the northern and most populous end, and by the solid bulk of the Anzac Memorial at the southern end. These two monuments are essential to the park's design and character.

From the very first attempts at structuring this space the site has lent itself to a formal design. Emphasis upon a central avenue was given by the early continuation of Macquarie Street through the park, and by the flatness of the site.

When the extension of Macquarie Street through Hyde Park was closed for a second time, in 1851, after being opened in 1832, its north-south line became a rudimentary public walk, a derivation from the planted walks in English eighteenth century urban 'Pleasure Gardens'. Trustees were appointed to determine park policy after 1854, and the space gradually became tailored towards a more bourgeois, middle-class ideal of a passive, decorative open space. The park attracted public speakers for a time, until they, like the cricketers, were banished to the Domain. There was increasing pressure to 'improve' the park, to plant it, and by this time the influence of J C Loudon and Joseph Paxton had reached the antipodes, and the garden invaded the pleasure ground to form a 'gardenesque' composition in each of the four quarters of the park divided by the central walk

and Park Street. Incidents such as statues, fountains, ponds and bandstand were introduced.

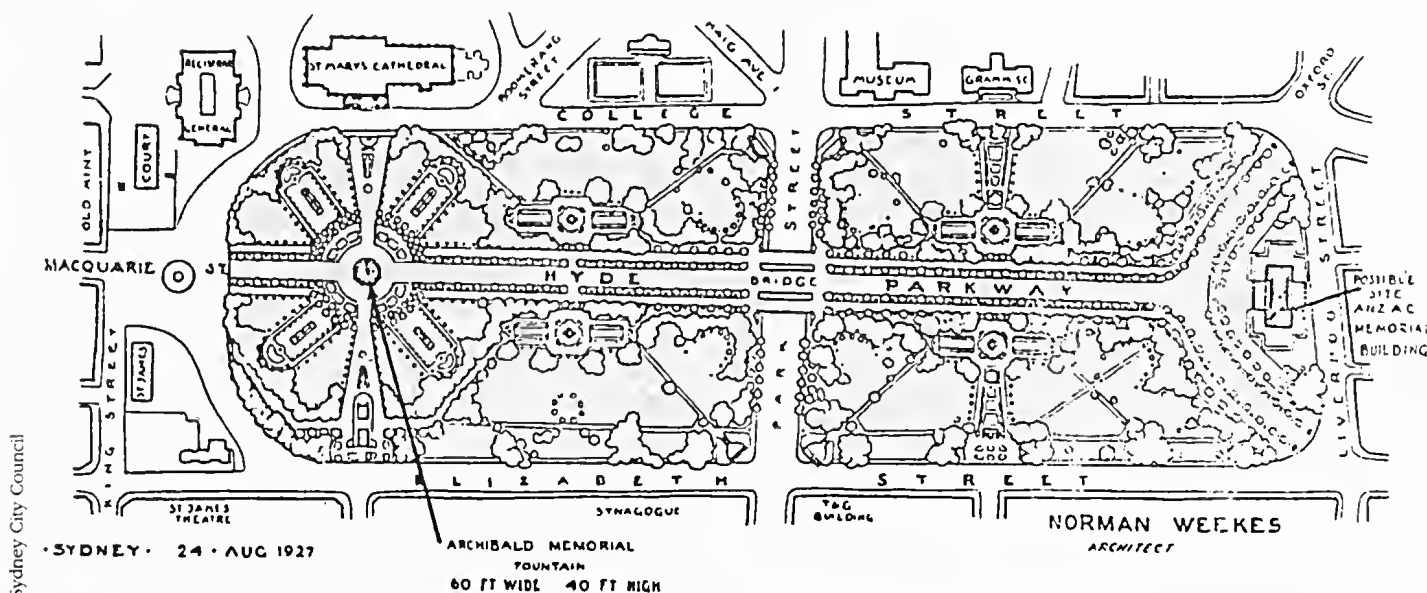
Hyde Park, as we know it today however, was recreated in the late 1920s and early 1930s. It was one of the major urban projects of the depression years. This followed a tremendous and damaging upheaval with the building of the City Underground Railway and the massive excavation work throughout its length and breadth. Work dragged on through the 1920s and it was probably to allay fears that the park would be lost to the public for many more years, as well as to bring pressure to bear on the Railway Commissioners, that Council resolved to hold a competition for the design of a restored and refurbished Hyde Park. Conditions were drawn up and the competition for a 'comprehensive layout and beautification scheme' was advertised on 17 July 1926.

The competition was won by a design by Norman B. Weekes which was modified and simplified by the three assessors: Sir John Sulman, Architect and Town Planner, chairman of many committees and arbiter of many designs; Alfred Hook, Associate Professor of Construction of the Department of Architecture at Sydney University, also President of the Institute of Architects; and W G Layton, Town Clerk, closely involved in the park's management.

The task of the assessors became not merely to judge the entries and award the prize, but to perceive and remedy the basic flaws in the design and to pare down Weekes' elaborate concept to a coherent, simplified plan which could be implemented. This they were largely successful in doing. In their report, they set out clearly what their aims were and the principles they had adopted to arrive at the final modified plan of 1927. It is this Assessors' Report and this modified plan which should form the touchstone for future consideration of the design and planting of Hyde Park.

*Helen Proudfoot*

*Norman Weekes' successful competition plan for Hyde Park, Sydney, as modified by the assessors*



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## Hyde Park Remodelling Competition: The 1927 Amended Assessors Report

That with regard to the Hyde Park Remodelling Competition and the report dated 24th February, 1927 of the Adjudicators thereon as follows —

Report by the Assessors (appointed by Council at a meeting held 11th May, 1926) on the plans submitted in competition for the layout of Hyde Park Sydney.

Before dealing with the designs submitted in competition for Hyde Park the Assessors consider it advisable to indicate the general principles which should govern the layout and planting of City Parks. Surrounded as they are by buildings, they naturally become traffic ways connecting the more busy streets in their neighbourhood. One of these traffic ways is usually more important than the others, and this should be emphasized as the main feature of the design. Some of the others will be short cuts to connect the different foci of traffic surrounding the park, and if not provided for in the design will inevitably be made for themselves by pedestrians. Hence they must be properly formed and traffic must be rigidly confined to them.

In a warm climate such as that of Sydney these traffic ways should be shaded by trees, and hence avenues will be the principal features of a City Park. This is so well recognised that in the Continental cities of Europe, where the best City Parks are to be found, avenues and the regular planting of trees for shade are the dominant features. Good instances are the Champs Elysees and the Gardens of the Luxembourg in Paris. The choice of trees must be governed largely by the soil, and the purity or otherwise of the atmosphere. Evergreen trees are quite suitable for a warm climate, but a few deciduous may be introduced if desired. Restriction to a few suitable varieties of either kind is however, essential for unity of effect.

The spaces between the avenues should be grassed and left as open as possible for use in winter or morning and evening in summer, when the sun's rays are not oppressive, by citizens who desire to obtain fresh air, quietude and rest. Shrubberies in a City Park should be absolutely tabooed, as they cannot be supervised, and for the same reason any obstruction that blocks a free view over the park area should be entirely eschewed. The introduction of large and numerous flower beds is also to be deprecated, as they occupy space that could be more beneficially used as grass, are expensive to keep up and are not in harmony with the dignified character of a City Park. Small beds as special features to make a junction or define a route are, however, quite permissible, but they should be used with much restraint. Flowers are like jewels, if used in too great profusion they are vulgarised. Another feature that should be tabooed are so-called specimen trees dotted over a park area. They may have their use in a suburban garden, but are quite out of place in a City Park, as they destroy the unity of the avenue design and look like fussy intruders.

Surrounded by buildings a City Park should harmonise therewith, and hence will be an appropriate setting for monuments, sculpture, fountains and stonepaved and

bordered basins of water. These, if carefully planned and of moderate size, will do much to dignify a City Park, and may be supplemented by architectural treatment of any retaining walls and steps, and especially by emphasizing the entrances to the park.

A park laid out on the above lines and with an avoidance of the errors demonstrated by experience would be dignified, useful, a pleasure to the citizens and an object of admiration to visitors, as they are in the principal Cities of Europe. Hyde Park properly treated, may thus take its place among those of the leading Cities of the world.

### The Competition

Fourteen (14) sets of plans were submitted and have received most careful consideration by the Assessors. Several of them show considerable merit and original thought, various solutions are suggested, but none have in our opinion quite met all the necessities of the case.

This was only to be expected and is usual in all competitions, subsequent modification of the selected design being nearly always required.

It is interesting to note that the competitors, in general expression of their views, have with singular unanimity avoided perpetuation of the existing treatment of Hyde Park as exemplified in the area on the western side of the northern section of the Park. Here exist the predominating features of mounds and the dotting of grass areas by useless dwarf trees and shrubs. Mounds, in addition to being undesirable, are unnatural and grotesque. They contravene one of the foremost principles of park layout by artificially destroying vistas. In addition to adding to the expenditure through costly maintenance, provision is thereby made for a harbourage for undesirables.

The general principles governing the design of a City Park have already been enunciated and may be summarised as follows:

- 1 Traffic routes and vistas
- 2 Architectural or other formal treatment
- 3 Planting to give shade
- 4 Quietude (as far as practicable)

and the relative importance of each will be determined to a large extent by the conditions surrounding the particular problem.

In Hyde Park the local conditions are these:

- 1 The Park is comparatively small in area
- 2 It is divided into two portions by Park Street
- 3 It carries very considerable pedestrian traffic, principally from the junctions of important streets abutting on the Park.
- 4 It stands at the head of the one street of Sydney — Macquarie Street that is naturally a fine processional way.

In the opinion of the Assessors, these conditions require the approved design to embody the following features:

- 1 A fine avenue in continuation of Macquarie Street. This should normally be for pedestrian traffic only, but be capable of use on occasion as a fine processional way.

2 The carrying of this avenue across Park Street by a well designed bridge, thus uniting the two portions of the Park into the one whole. Preferably, this bridge should be on the level of the avenue, without steps. However it is realised that this cannot be accomplished owing to the relative position of the underground railway to the Eastern Suburbs to the level of Park Street. It is considered that a partial regrading of Park Street is desirable to minimise the number of steps required.

3 Some attempt to 'square up' the connection between Macquarie Street and the proposed avenue at Queen's Square whereby a dignified and appropriate architectural character can be imparted to what could, and logically should, be one of the most important centres in the City.

4 A minimum of subdivision in the remaining four portions of the Park, whilst still retaining ample facilities for pedestrian traffic and in particular confining such traffic to the recognised paths.

The design which embodies these requirements more fully than any other is No. 4. This design, however, goes further in some particulars than the Assessors feel warranted in recommending, and although fully appreciating the vision and the masterly handling of the whole problem of the Park and its environs by this competitor (the latter being authorised by the conditions of competition) they recommend that the first premium of £150 be awarded to him on the condition that the design be modified by the elimination of features, which may possibly be deemed worthy of consideration in the future, but at the present time are impracticable. This competitor has virtually committed himself to concurrence in this suggestion, as he states 'the substance only of the design is submitted for consideration'.

The principal amendments contemplated by the Assessors are confining the design to the present area of Hyde Park for the time being, the elimination of the proposal to admit trams and vehicular traffic to pass through the Park, and retention of the existing streets surrounding the Park. From this follows logically the elimination of the proposed octagonal traffic centre between St. Mary's Cathedral and Market Street, and the modification of the approach at Queen's Square.

Certain other amendments in details would also be desirable and the Assessors will be pleased to continue their services in an advisory capacity until they are able to report that the plan is in their opinion an entirely satisfactory and practicable solution of the problem to suit present conditions.

The Assessors desire to comment on the very fine and interesting draftsmanship of this design; to some extent, however, this has defeated its own end, as until the design is carefully studied it is difficult to avoid the impression that extraordinarily drastic and expensive alterations are contemplated throughout the Park and its immediate vicinity.

Of the remaining designs some comply more or less with the requirements which the Assessors have deemed essential but in general they are lacking in a grasp of the possibilities of the problem. The competitor responsible for No. 9 appears to have a considerable sense of artistic

values and to be familiar with the possibilities of a wide range of trees and shrubs. His design is unimaginative but plain and straightforward. It is marred by the eccentric placing of the focal centres, but the Assessors feel that this competitor has given sufficient evidence that he possesses the kind of knowledge required to carry through the work if the author of No. 4 should be unable or unwilling so to do, and they accordingly recommend that the second premium of £25 be awarded to the author of design No. 9.

One other design calls for special comment, that numbered 6. This is a splendid example of draftsmanship and the design, for some purposes and in some places, would be most admirable. It is regrettable that a competitor so obviously competent technically should have overlooked practically all the fundamental requirements of this particular problem.

Of the remaining designs many present suggestions of interest and some evidence of very careful and thoughtful study. The Assessors feel that the competition has been of very great value and that the thanks of the Council are due to all competitors whether premiated or not.

## GARDEN LOVERS TOURS 1991

**Julie Keegan M.A.I.H. has planned a  
range of interesting visits to Houses  
and Gardens and Art Galleries on the  
forthcoming tours.**

### May

South of France/Italy

### June

England and France/  
Southern Ireland

### July

Southern Ireland/  
Scotland and England

#### For brochure:

Julie Keegan  
7 Cove Street  
Watsons Bay  
Sydney 2030  
Tel: (02) 337 1147

#### For Reservations:

Jeanne Highland  
Casanna Travel  
2nd Floor Edgecliff Centre  
203/233 New South Head Rd  
Edgecliff 2027  
Tel: (02) 327 4699  
Licence No. 1726

# GARDEN HISTORY AT DURHAM HALL

On a cold, dismal and drizzling day in 1985 members of the Australian Garden History Society visited Durham Hall at Jembaicumbene near Braidwood in New South Wales. The members were wet before they arrived at the property having walked across three rattling old wooden bridges which had a 10 tonne limit — the weight of the bus when empty. While these unsafe 90 year old bridges have since been demolished and replaced by a long concrete bridge the nostalgia of walking over structures built long ago lives on.

As does the garden at Durham Hall. Built in the 1830s Durham Hall — or more correctly Exeter Farm as it was then called — comprises the main house of brick-log construction with an earlier two storey slab building at the rear. Over the years visitors to Durham Hall had remarked on the extent of box hedging in the garden which prompted me to record the position of the hedges on a simple diagram. I marked the existing hedges as heavy lines and, where the hedge had been removed, as thin lines. I was able to display this diagram and old photographs of the garden taken between 1859 and 1938 when the AGHS came to visit.

The fact that the garden was considered to be out of the ordinary and that we had old photographs showing what it looked like over a number of years gave the impetus for the ACT/Monaro/Riverina Branch of the AGHS to formally measure and record the garden. On this occasion in March 1987 the day was sunny and people willingly went about their various tasks of stretching out long tape measures, identifying the trees and bushes and conveying this information back to the project co-ordinator. After a welcome break for lunch under an old oak tree it was back to work again until finally all the necessary information was gathered. A further visit in spring was required to identify those plants which were reluctant to give up their secrets in autumn.



*AGHS members from the ACT/Monaro/Riverina Branch recording garden details at Durham Hall*

Ingrid Adler

We were amazed by the variety of plants when we saw the completed drawing of the garden. This clearly indicated to us that the garden had been well-loved, for several of the plants are considered too frost tender to be grown in our area and would have needed intensive care to have survived. We get below zero temperatures and  $-12^{\circ}$  centigrade is not uncommon. We have a thicket of elms, hawthorns, oaks and lime trees along the western side of the garden which effectively forms a windbreak helping to cut out the icy winds coming straight from the Snowy Mountains. However, this shelter belt wasn't there when the garden was first set out and I wonder how the cold sensitive plants were protected.

It was interesting to compare what we have today with what had been. With time, circumstances and fashions change. Each successive generation has left its mark on the garden. When tennis parties were in vogue the tennis court was put in which required removing part of the box hedging. After the second world war the flower beds

*The residence and garden at Durham Hall*



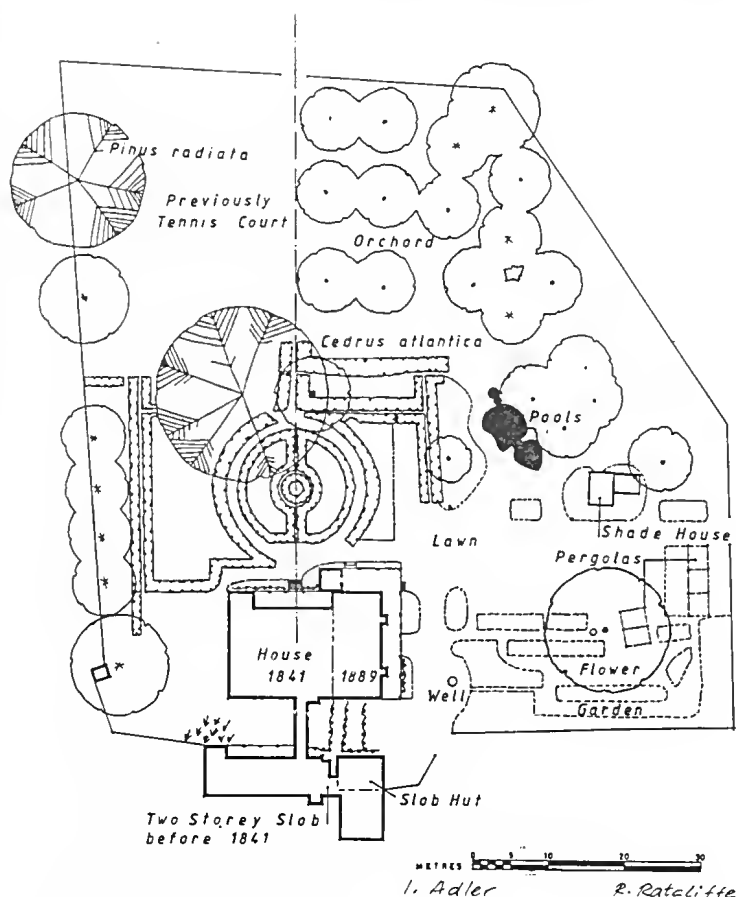
Ingrid Adler

that were edged with granite and contained roses, perennials and bulbs were removed as they required a lot of attention to keep them weeded. Labour was scarce, lawns were in fashion and lawnmowers were available. Four of the original beds are in existence today and they still need weeding! There used to be a hedge of rosemary to separate the garden from the orchard where there were five crown apples and Cornish gilly flowers among the plums and pear trees. There is a thicket of an unidentified gallica rose now growing in the orchard. It only flowers in spring and has a superb perfume. There are several other old roses in the garden, some of which have been identified and some of which have not. One, a beautiful yellow noisette which was my husband's grandmother's favourite rose, is said to have been planted before 1880.

What does one do with an old garden? My husband says if we have any feeling for history it is our responsibility to look after it. To tidy, to weed and to judiciously prune. We are caretakers. Plants are living things and will continue to grow and should be allowed to live out their lives. They cannot be held back by successive generations, but thanks to the AGHS members there is at least a record of the garden as it was in the mid 1980s.

*Olive Royds*

*Plan of the garden at Durham Hall*



## BOOK REVIEWS

Australian houses of the '20s and '30s by Peter Cuffley (The Five Mile Press, Fitzroy, Vic., 1989, 264 pp. RRP \$39.95)

The impact of Peter Cuffley's most recent book can already be observed in the real estate pages of Australian newspapers. Houses which used to be described merely as 'period' — or were even offered for sale without the benefit of stylistic descriptors — are now being identified as 'Georgian', 'Tudor', or 'Mediterranean', and in Victoria modest houses built from State Savings Bank designs usually rate special mention these days.

This book is meant for intelligent laypersons — home owners, collectors, students and real estate copywriters. It is not an academic book intended for conservation architects, historians or garden designers, although it will probably be useful to them as well. For between its covers is a rich scrapbook of plans, drawings, photos and advertisements which convey the feeling of the interwars period, as well as much information previously difficult for non-specialists to uncover. The book is also a pleasure to browse through and read, in spite of its rather unartistic page layouts.

Styles of architecture and design prominent in Australia in the 1920s and 1930s are a focus of the book. Its chronological and stylistic organisation make it more educational perhaps than the average coffee table book.

And the text adds little-known information about many architects, gardeners, illustrators and writers whose work appeared in the houses, gardens and publications of the time.

Peter Cuffley has succeeded in identifying styles and themes as markers in previously uncharted territory. Hundreds of black and white and good colour illustrations, many of them full-page, give a strong impression of the exteriors, interiors and furnishings of interwars houses and gardens of all sizes, styles and levels of artistic pretension. Cuffley lives in Victoria, but the scope of his book is Australian. Much of the visual material has up until now been hidden away in old magazines and advertisements that are difficult to find if you do not even know of their existence. Chapter end notes direct readers to original sources, but many illustrations are without captions, and almost all lack references — a significant omission in a book which presents so much of its information visually.

Domestic gardens are treated in a single dense chapter which includes also a misplaced discussion of garden suburbs and garden cities. Design or restoration of a garden to complement a '20s or '30s house could not be carried out on the basis of this book alone, but it is a very good place to begin.

*Diane Halas Routt*

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Ellis Rowan: A flower hunter in Queensland by Judith McKay (Queensland Museum, South Brisbane, 1990, 91 pages, RRP \$19.95)

My botanical illustration work with the National Herbarium of Victoria has required me to embrace the scientific demands of flower painting. With this background and few exposures to the bold, colourful and somewhat naive work of Marian Ellis Rowan (1848-1922) I had judged her an amateur pursuing botanical painting as a 'genteel female pastime'. Judith McKay's book *Ellis Rowan — A flower hunter in Queensland* revealed instead a non-conformist of complex character; a woman choosing to mould a career out of one of the dalliances of Victorian society and making the daring transition, quite unheard of in that era, from wife and society hostess to world travelling artist. Judith McKay explores Rowan's character, her travels and her role in society through an extremely readable and much illustrated text.

This book marks the conservation and exhibition of the Queensland Museum's collection of Ellis Rowan's 125 flower paintings of the flora of that state, inaccessible to the public for almost half a century. The publication therefore takes the format of a catalogue for that exhibition with the paintings reproduced in colour at the back at a little larger than postage stamp size. Although losing much in detail they provide an adequate overview of the collection for those unable to view the originals. Fifteen are reproduced at full page size to permit a fuller appreciation of her technique which is also well analysed in the text. The author's discussion of Ellis Rowan's artistic capabilities and methods, not only with regard to plants but also animals, would be of particular interest to others practising in this field.

Ellis Rowan made six chronicled visits to Queensland, when much of that state was botanically unexplored and its natural beauty untainted by European settlement. She was therefore able to share in the excitement of finding rare or unknown species. The text evokes strong images of this 'pretty fairy-like little woman always over-dressed' fording crocodile infested rivers in Cape York and 'penetrating deeply into the tangled scrubs of the north in search of the flowers she loves'.

In some respects the paintings, which many find lurid and sometimes crude compared with today's fashion for fine detailed work on white background, pale in significance beside the tale of the woman and her travels. It was with some accuracy that an acquaintance of Ellis Rowan concluded, 'to those fortunate enough to meet her, the painter was more wonderful than the work, and that is saying a great deal'. McKay's text conveys this well with anecdotes from her contemporaries, photographs and quotes from the artist's own writings.

The reactions her work elicited from the public and her fellow artists are also well documented and interesting. Her paintings won international praise and many medals on one hand, and strong condemnation and envy from contemporary male artists on the other. Norman Lindsay called her work vulgar and labelled the federal government's acquisition of a large collection of her paintings as a 'deplorable commentary on public taste'.

Judith McKay's exploration of these reactions left me pondering the progress made by Australian botanical artists. One must concede that in this country flower painting has remained a predominantly 'female pastime' since the time of Ellis Rowan, and one with which the cognoscenti of 'fine art' still feel uncomfortable.

Although many have surpassed her artistic prowess, no-one since Ellis Rowan has had to defy a society with roles and obligations so firmly entrenched and no Australian painter of flowers has emerged to reach the public so widely. She is therefore an historically significant and inspirational figure, through her determined, ambitious and professional approach to the pastime which she turned into an adventurous profitable career (the 125 paintings represented in this book are only a small example of an output of around 3,000 works). Although the scientific value of the collection is limited, it is a very valuable record of Queensland's flora. Today with the world's rainforests under grave threat the importance of the botanical artist as a recorder of species is emphasised.

Although concentrating on the artist's Queensland travels, with a thorough and scholarly approach Judith McKay has managed to convey a great deal of information in only 46 pages of text. This informative and entertaining book has done much to heighten my appreciation of the difficulties overcome by a remarkable woman.

Anita Barley

Victorian Picturesque — The Colonial Gardens of William Sangster by John Foster (History Department, University of Melbourne, 1990 available from the History Department, \$10 plus \$2 postage)

In the past 10 years or so the bookshop shelves have been saturated with books on Australian gardens. Mostly they have been 'picture books' produced for the browser rather than the serious reader. All have helped create an awareness of the richness of our gardening history, creating a climate into which the seeds of a more scholarly and deeper approach have been sown. This book proves these seeds are now bearing fruit.

The title is especially apposite. Dr Foster, in his very illuminating introduction, has given a new depth of understanding to the origin of the taste that saw the creation of many of the largest of Victoria's gardens. He has given a new clarity to 'the picturesque' as applied in Australia. It is the best explanation I have read of the use of the picturesque in mid to late nineteenth century gardens in Australia.

The book consists of a 14 page introduction giving an overview of William Sangster and the picturesque tradition. The remainder consists of reproductions of articles written by Sangster, or about the gardens with which he was involved. The earliest are extracts from his Work Journal in 1855 when working as head gardener for John Brown at Como and the latest are Nursery Notes from the *Australasian* in 1896. Along the way are contemporary descriptions of Rupertswood ('...the finest

and most complete of country houses this side of the line'), Werribee Park, Rippon Lea, the Exhibition Gardens, Alton and Ard Choille amongst others.

Sangster came to Australia in 1852, having received his gardening training at Hamilton Place in Scotland. In 1855 he was appointed head gardener at Como (where he grew an astonishing 60 varieties of pear in 1861). He left that position in 1866 to join his fellow Scot, William Taylor, former gardener to the Governor, as a partner in the Vice Regal Nursery at Toorak. They later extended to a branch at Macedon. Taylor concentrated on the horticultural part of the business and Sangster devoted

himself to garden design. His obituary in the *Australasian* in 1910 claimed he had been 'for many years the leading landscape gardener in the state'

We should be indebted to Dr Foster that he has added the study of Australian garden history to his other discipline of modern German history. He has brought the professional historian's breadth of understanding and incisive intellect to a discipline which is often woolly at best and inaccurate at worst. It whets the appetite for further work from his researches into Melbourne's public and private gardens.

Peter Watts

## STATE NEWS

### ACT/MONARO/RIVERINA BRANCH

#### Garden History and Landscape Design in Arid Areas — June seminar

Our mid-winter seminar took place in the south-western NSW town of Hay on 23 and 24 June. About forty people travelled from Canberra, NSW and Victoria to join members and friends for a marvellous weekend.

The group met at Hay War Memorial High School and enjoyed an afternoon of talks: Ingrid Adler, design consultant, gave an illustrated talk on 'Gardening in Low Rainfall Areas'; Peter Milliken, a Hay resident, accompanied his talk with stunning examples of native trees and shrubs from his garden; Chris Canning, a lecturer at Wagga Wagga TAFE, gave us much information and humour with his talk on 'Tree Restoration and Preservation' and left many of us wondering how many dreadful things we must have done to our trees.

We finished the afternoon with a ramble through the old garden of Bishop's Lodge which was once the home of the Anglican Bishops of the Riverina. Over afternoon tea on the verandah Brenda Weir, AGHS and Bishop's Lodge committee member, discussed the issues of conserving the garden's history. We had plenty to chat about that evening over dinner.

An early start next morning saw us at Peter Milliken's property on the outskirts of Hay. His garden plantings and windbreaks are a wonderful example of how much can be achieved in a few years in such an arid climate. Two brief stops, one to look at some very unusual trees near the Murrumbidgee River on the edge of town — they were *Phytolacca dioica*, Ombu trees. The other stop was to observe the results of earlier prunings on trees near the high school, with comments by Chris Canning.

Our next destination was Napnap Station about one hour's drive west of Hay; a very old beautiful brick homestead with spacious verandahs overlooking the Murrumbidgee and majestic river redgums along the banks. The whole setting with the surrounding trees and gardens and roses was admired and enjoyed by us all. Our final stop was at the small town of Maude where we enjoyed a delicious lunch and said our farewells.

We were very fortunate to have had this opportunity to see and learn about this area of Australia.

Naomi Louttit

### TASMANIAN BRANCH

#### Soup and sandwich day (South) — June

We had an excellent response to Dr Jo Carter's slide show at the home of Mr and Mrs Henry Edgell. Members and their friends came from north and south to see these delightful slides of two tours of British gardens. The soft quality of light and the abundance of stone walls and other hard structural features in these beautiful gardens was striking. The committee would like to thank Jo Carter for putting together a very professional and logical progression of the most delightful slides as well as an interesting commentary.

Dennistoun provided an ideal setting, and the lunch was delicious and very filling — just what we needed on a cold day. The committee wishes to thank Mr and Mrs Edgell for their most generous hospitality, for all the hard work they put into their garden and for making us feel so welcome.

Joanna Foulds

#### 'Artistic Elements of Garden Design' — July seminar

In the warmth and comfort of the TAFE College's lecture room at Alanvale, Launceston, members and others listened to four speakers on a wet and windy winter day.

Tim Barbour, the Head of the TAFE School of Horticulture, Launceston, opened the seminar with a talk on 'Essential Elements of Landscape Design' which included examples of garden styles through the years that have resulted in our present-day approach to planning and designing. After morning tea, a favourite speaker, John Gray, talked to us about seasonal colour emphasis in landscape design; as we broke for lunch John was swamped by people asking questions and had to go back through his slides during the break.

After lunch we had an enthusiastic and inspiring talk from Jerry deGryse, a landscape architect based in Hobart. His subject, 'The Experience of the Garden', discussed the design elements which can be used to heighten our experience of the garden beyond merely visual perception. Jerry included examples of Italian gardens he had recently visited.

Mike Castley from the Private Forestry Division of the

Forestry Commission then advised us on how best to protect our gardens from the ravages of wind with a talk on the 'Function and Aesthetic Design of Shelter Belts', a subject that is often just as applicable in the city as the country. To finish the day, Tim gave us an entertaining talk on the history of topiary and its different forms which left us both amazed and amused. All up, about fifty people attended the seminar which drew many favourable remarks at the end of the day.

David Roberts

## SYDNEY AND NORTHERN NSW BRANCH

Within the wealth of gardening and horticultural advice available through television, radio, newspapers and specialist journals, the Australian Garden History Society journal has established its particular niche in line with its stated aims.

Our Sydney programme of activities has picked up various aspects for which the AGHS was formed; it has examined the history of particular landscapes or types of plants or plantings as well as several restoration projects. We have seen and heard of the aspirations of early settlers and the vision that Macquarie Street should be a grand boulevard, and how the current NSW Department of Public Works is responding to that view. We have heard of the problems experienced by the gardening staff of Government House, with the marrying of mature (overgrown?) historic plantings and the picturesque garden envisaged by the early planners.

The lecture by Helen Proudfoot carried on her views presented in the AGHS journal and her book *Gardens in Bloom: Jocelyn Brown and her Sydney Gardens of the '30s and '40s*.

Our visit to the Central Coast (about 80 kilometres north of Sydney) was to gardens where plantings have been adapted to the climate. The National Conference in October promises to give more examples of how to use Australian plants.

Ros Eldershaw, one of our Sydney committee members, is currently the garden representative on the Camden Park Preservation Committee and co-ordinator of special interest groups to work on restoration of particular aspects of the grounds or plants. Since last year, on a monthly basis, she has worked with a group of volunteers weeding and clearing various parts of this important and historic garden. Members wishing to join this group should call Ros Eldershaw on (02) 969 7103. It would be interesting for members to visit it on the weekend 29/30 September. For tickets and details phone (046) 558 466.

Other Sydney members on the National Committee have been involved with the garden at Yaralla, Concord. They are monitoring proposals for its future and the future of another important historic property, the Sorensen Nursery, Leura.

We hope to continue this style of programme and welcome greater participation by all AGHS members, so please watch our calendar of events.

Robin Lewarne

## SOUTHERN HIGHLANDS/SOUTHERN NSW BRANCH

### Lunch with Claude and Isobel Crowe — July

At a well attended luncheon on a beautiful Sunday at Kerever Park Retreat, we were delighted to have as our special guests Claude and Isobel Crowe. Claude and Isobel opened their Berrima Bridge Nursery here in 1943. Since then they have contributed greatly to the district not only in providing quality plants and in their depth of knowledge, but also personally. They have earned the genuine respect and affection of many of their customers who have returned year after year as their relationship with Claude and Isobel developed to one of kindred spirit and friendship.

After our delicious luncheon produced almost singlehandedly by committee member Janet Payne, Claude and Isobel answered wide-ranging questions from the floor. In the course of their answers they provided a wealth of information about the flora and fauna of the district. Claude likes to feel that each of the gardens he has helped to create is an 'original' and bears no tell-tale Crowe trade marks. He has established gardens as far afield as French's Forest, Nimmitabel, Walcha and Warren, and he reminisced with some amusement upon the changing plant fashions — many 'new' discoveries are yesterday's forgotten trees and shrubs.

Isobel's extensive knowledge of birds and their inter-relationship with local flora enabled her to give us some fascinating information on influences and changes in our district. Robins and honeyeaters are becoming rare, while a large increase in plant destructive insects is due to a similar drop in currawong numbers. Asked whether cockatoos could be just as happy in either gums or pines, Isobel explained that they feed in pines, but must have gums in which to nest. Gums have to be about one hundred years old before they are large enough to provide suitable nesting holes for a cockatoo family. Hence the importance of preserving our old eucalypts.

On the contentious question of natives versus exotics, both Claude and Isobel came out firmly in support of an artistic blend of the best of both, rather than a dogmatic either/or.

Our sincere thanks to Claude and Isobel for a happy, informal and informative day in their company.

Kelly Wright

### Computer sought for office

The AGHS wishes to acquire by donation or purchase a personal computer for use in processing mailing lists and membership records. The office requires an IBM-compatible AT 286 (or better) with a 1.2 Mb disk drive, 10 Mb hard disk (or better), monitor and line printer with provision for continuous feed. If any member is currently trading up to a more sophisticated computer and believes the AGHS may be interested in acquiring their old computer please contact Robin Lewarne (02) 953 1916 or leave a message at the national office (03) 650 5043.

# BRANCHES

# CALENDAR OF EVENTS

## **ACT/MONARO/RIVERINA BRANCH**

Ms Astrida Uptis, Secretary  
5 Baines Place  
Lyneham ACT 2602  
Ph: (062) 47 0665

## **QUEENSLAND BRANCH**

Correspondence:  
PO Box 459, Toowong Qld 4066  
Mr Dave Perkins, Secretary  
Ph: (07) 262 2193  
Ms Joanne Bailey, Membership  
Ph: (07) 379 3913  
Mr John Harrison, Outings and Journal  
Ph: (07) 832 3597

## **SOUTH AUSTRALIAN BRANCH**

Mr Trevor Nottle, Secretary  
Walnut Hill, 5 Walker Street  
Stirling SA 5152  
Ph: (08) 339 4210 (after hours)

## **SOUTHERN HIGHLANDS/SOUTHERN NSW BRANCH**

Mr Michael Bligh, Chairman  
Pejar Park, Woodhouselee NSW 2580  
Ph: B (048) 21 8642 H (048) 48 1248  
Mrs Helen Andersson, Secretary  
Sonning, Wildes Meadow Road  
Wildes Meadow NSW 2577  
Ph: (048) 86 4337

## **SYDNEY AND NORTHERN NSW BRANCH**

Mrs Robin Lewarne  
60a Shell Cove Road  
Neutral Bay NSW 2089  
Ph: (02) 953 1916

## **TASMANIAN BRANCH**

Mrs Fairie Nielson, Chairperson  
Pigeon Hill, RSD 469  
Burnie Tas 7320  
Ph: (004) 33 0077  
Mrs Jill Bignell, Secretary  
Thorpe Farm  
Bothwell Tas 7030  
Ph: (002) 59 5678

## **VICTORIAN BRANCH**

Ms Francine Giffedder, Secretary  
PO Box 114  
Hawksburn Vic 3142  
Ph: B (03) 650 9424 H (03) 429 3042

## **WEST AUSTRALIAN BRANCH**

Ms Anne Willox, Secretary  
PO Box 814  
West Perth WA 6005  
Ph: (09) 381 1675

*To make a booking for any of the events listed in this calendar fill out one of the Activity Booking Forms included in this journal and forward it with your remittance to the relevant branch unless otherwise indicated.*

## **SEPTEMBER 1990**

### **ACT/Monaro/Riverina Branch**

- Saturday 1 September  
Local branch AGM with guest speaker, Richard Ratcliffe, who will describe his recent study tour to England and North America.  
Time: 2.00 pm  
Location: Australian National Botanic Gardens Theatre, Canberra  
Information: Astrida Uptis (06) 247 0665

### **Southern Highlands/Southern NSW Branch**

- Sunday 9 September  
Garden Day on the Gib. Inspections of three most interesting gardens on the Gib at Mittagong. One of the gardens will feature a collection of six commissioned sculptures by leading Australian sculptors and a waterfall specially designed for the garden. Another will be a 'Sorensen Garden' and the third a smaller garden built in an old walnut orchard. A picnic boxed luncheon is included.  
Cost: \$20.00 members, \$25.00 non-members  
Bookings to the branch secretary  
Information: Dorothy Sears (048) 83 4324

### **West Australian Branch**

- Tuesday 11 September  
Annual General Meeting with guest speaker.

### **Victorian Branch**

- Saturday 15 and Sunday 16 September  
Visits to Dalvui, Titanga and Camperdown Botanic Gardens and seminar 'Conservation of Garden Structures'. Speakers include Richard Aitken, Alan Willingham, Nigel Lewis, James Charwood and others.  
Location: VCAH — Glenormiston, Noorat via Terang  
Cost: \$110.00 members, \$140.00 non-members, \$25.00 accommodation (Saturday evening)  
Information: John Hawker B (03) 628 5111 H (03) 51 5012 (Registration form available from John Hawker must accompany payment)

### **Tasmanian Branch**

- Saturday 22 September  
Seminar 'Containerized Gardening and Stone Trough Making'. Limit 30.  
Time: 11.00 am  
Location: Hobart Technical College, Trinity Hill Annexe, 32 Church Street, North Hobart  
Cost: To cover the cost of materials, paid on the day  
Information: Laurie Miller (002) 30 7424  
RSVP 7 September

### **Sydney and Northern NSW Branch**

- Sunday afternoon 30 September  
Woollahra gardens inspection and talk. The owners of the historic eastern suburbs properties Rosemont and

## **Advertising bookings and inquiries**

Bill Richards  
Richards Communications Pty Ltd  
270 Pacific Highway  
CROWS NEST NSW 2065  
Phone: (02) 437 5373 Fax: (02) 437 5770

Hawthenden, have kindly agreed to an inspection by the AGHS which will explore recent changes to their gardens. Afterwards Jenny Churchill will speak on the design of garden borders.

Cost: AGHS members only, \$15 per person

Bookings: As numbers are strictly limited please apply early. Send your cheque and a stamped, self addressed envelope to Robin Lewarne, 60A Shell Cove Road, Neutral Bay, 2089. (02) 953 1916. Further details will be forwarded to participants.

## OCTOBER 1990

### National Management Committee

- Friday 12, Saturday 13 and Sunday 14 October  
AGHS Tenth Annual Conference.  
Bookings: See notice on page 2  
Location: Lake Hume Resort, Albury NSW

### Queensland Branch

- Sunday 21 October  
'Beaudesert'. An outing to Nindawimba House via Beaudesert with its charming buildings and gardens. Nindawimba is listed with the National Trust. A number of other interesting gardens are planned for this outing.  
Information: John Harrison (07) 832 3597

### Tasmanian Branch

- Sunday 21 October  
Mrs Ranicar's Garden and Elizabeth Town Nursery. Mrs Edward Ranicar has one of the best loved gardens in the north of the state. Bring a picnic lunch or travel to Villarette Gardens restaurant. After lunch visit John and Corrie Dudley's Elizabeth Town Nursery.

### Southern Highlands/Southern NSW Branch

- Saturday 27 October  
'Zooscaping at Taronga Zoo'. An event for all the family. After a short lecture from Gardens Supervisor on the development of zoo landscaping to fit changing human conceptions of the Zoo's role and the differing needs and habitats of its animals, we will tour the Zoo with staff from their Horticultural Department. Bring a picnic lunch to enjoy after the tour. Transport is by coach from Bowral, leaving 8.30 am with expected return by 4.30 pm. Numbers are limited by the Zoo, so please book early.  
Cost: \$30.00 adults, \$22.00 children (includes transport, entrance fee, tour and lecture)  
Information: Helen Andersson (048) 86 4337 or Kelly Wright (048) 61 1732

### West Australian Branch

- Saturday 27 and Sunday 28 October  
Visit to gardens in the Bridgetown area.

## NOVEMBER 1990

### Sydney and Northern NSW Branch

- Saturday 3 November  
Visit to Rouse Hill House, Rouse Hill by courtesy of the Historic Houses Trust of NSW. This property has the oldest surviving garden plan known in Australia,

having commenced in 1813. The house, one of the most important in Australia, will also be open. This is the first public opening of this property for about 20 years and the first time since extensive conservation work. Entry to the garden will be at any time, but entry to the house will be in groups of 12 at the time indicated on your ticket. Picnic in the garden and see the large and early collection of outbuildings including a fantastic stable by Horbury Hunt. Numbers will be limited so book early.

Time: 11.00 am-4.00 pm

Location: Windsor Road, Rouse Hill (map will be issued with ticket)

Cost: \$20 members, \$25 non members

Bookings: send booking form and SAE to Branch Secretary

### Southern Highlands/Southern NSW Branch

- Wednesday 21 November 1990  
Summer luncheon at Longfield with Robin Jeffcoat, a well known and very talented textile craftswoman, who shall describe her beautiful work made on the property and inspired by the garden. There is unprotected deep water in the garden so it is requested that children not attend.  
Booking slip to be sent to the branch secretary  
Time: 12.00 noon  
Location: Longfield, Lemmons Road, Robertson  
Cost: \$15.00 members, \$18.00 non-members  
Information: Robin Jeffcoat (048) 85 1534

### Victorian Branch

- Thursday 29 November  
Christmas Party in the Botanic Gardens. BYO picnic on the Western Lawn followed by a talk in the Herbarium to be given by Mike Calnan on his work with the English National Trust.  
Time: 5.30 pm — meet on Western Lawn, Royal Botanic Gardens; 8.00 pm — Mike Calnan  
Location: Herbarium, Birdwood Avenue, South Yarra  
Cost: Free

## DECEMBER 1990

### West Australian Branch

- Sunday 2 December  
Christmas function and visit to a private Perth garden.

### Sydney and Northern NSW Branch

- Tuesday 11 December  
Christmas Cocktail Party and Talk at the home of Philip and Caroline Simpson. Mike Calnan will give an illustrated talk about his personal involvement with the National Trust in England and the future design and management of historic gardens. Please apply promptly as numbers are limited.  
Time: 7.00 pm  
Location: 56 Fairfax Road, Bellevue Hill 2023  
Cost: \$25.00 members, \$27.00 non-members  
Tickets: Robin Lewarne, 60a Shell Cove Road, Neutral Bay 2089, please enclose SAE  
Information: Robin Lewarne (02) 953 1916 or Caroline Simpson (02) 327 5976